

james craig

The Moon has been Eaten

volume II – more images from Easter Island

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Without including these images in a second volume, some of them personal favorites, I felt the project incomplete. They vary in exposure date from 2007 to 2016.

James Craig

Interactive PDF

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to Terry and Maruka
in Memory of Roberto Pakomio

About this Book

Since the printing of *The Moon has been Eaten* in 2012, I have added a number of images to the Easter Island portfolio, ninety-eight of which were in the first first volume. Some were either overlooked at the time or left out for specific reasons. A couple were shot with the iPhone camera and wouldn't hold up to the size goals I set for the project, and a few more were shot on return visits to Easter Island in 2012, 2014 and 2016, taking advantage of the opportunity to fill in a couple of perceived gaps. Two are pictures taken by Nan of me in the field that I later turned into B&Ws. In the end, if viewed as an independent entity, this volume makes for a rather eclectic collection of B&W images. It is meant as an addendum to the main volume and completes my B&W portrait of Easter Island.

The Easter Island project was conceived at the tail end of what I like to call "the negative years" – the era of film and the fine print. Within six months I was making a gradual transition to digital exposures, but I never lost sight of my goal of creating a folio of B&W exhibition prints. The fact that I have far exceeded my original goals as to the size of any potential showing simply allows more latitude in creating an exhibit. Most of the one hundred and fifty plus Rapa Nui images have been printed, the few that haven't are in the form of print-ready files. While in this new digital, internet age the vast majority of published or shared images are never actually printed, that remains my focus as a photographer.

In keeping with the first volume, I have included short anecdotes or explanations with the images. Exposure information, along with print size accompanies the thumbnails in the index. When possible I have included Rapanui titles. While there is merit to the argument in favor of minimal to no text accompanying images, this is as much a log or record of the Easter Island project as it is a venue for the images. The ebook PDF version of *The Moon has been Eaten* has been kept up to date as one complete volume as I added images. With this I am dividing it into two separate files. To download the latest version(s) (free), check my website: james-craigphotography.com.

Is this the Island a visitor today would see? Not really. Between 2006 and 2016 we were witness to many changes. Some were desperately needed, even if they brought along problems. While it took almost three years of time on the Island to get what I have in the way of images, it could not be done today. Anyone wanting to tell the Island's story now would have a different tale to tell. Our time on Easter Island was like standing in a doorway between two vastly different worlds. I consider myself fortunate to have been able to capture this world before it, for better and for worse, became too controlled and overseen to be accessible.

I got the inspiration for my books from Fred Picker's B&W photography book *Rapa Nui* in 1974. Even allowing for differences in style and perspective, the changes to the Island are evident and striking. I see my effort as a something of a sequel. As to the inevitable and ubiquitous question "Why B&W?" – after years of attempting an explanation, I can only conclude that if one has to ask, the odds are that any effort at clarity would be, on the whole, in vain. One might as well ask an artist why pastels or watercolor instead of oil.

This supplement to *The Moon has been Eaten* is dedicated to the memory of Roberto Pakomio, who the Island lost early in 2013 – he appears twice here, on pages 39 and 40; Dennis and Maruka Tepano Lynch who helped immeasurably, became good friends and we miss when we're not on the Island; and especially Terry Reagan who so graciously hosted many of our return stays, along with playing a critical role at so many points as the project evolved.

Easter Island has changed a lot since we first arrived in 2006. With increased tourism, the internet, and more businessmore pollution, people and cars..... all the stresses that this generates as a consequence for a small island. Yet amid all the pressures to be assimilated by modern mainland Chile, the Rapanui people desperately fight to hold on to their cultural identity.

I'm so grateful that we made the choice to immerse ourselves in the culture, for the privilege of getting to know the Rapanui people, their customs, their history, and just experience daily life, and for the enduring friendships we made. I wouldn't trade my time on Rapa Nui for anything, and for the most, I am forever changed for the better.

Nan Craig

Moai Ahu O Hanga Kio'e

Interestingly this translates to something like *Moai on the Ahu in Rat Inlet*. My only reason for not using this image in *The Moon has been Eaten*, or the opening exhibition, was that it came out as almost an exact duplicate of the picture Fred Picker used as his cover photo on his book of B&W images of Easter Island in 1974: *Rapa Nui*. Vantage point and placement of shadow are so similar that it must have been the same time of the day, maybe even year.

My version is printed a tad punchier – Fred Picker was the standard bearer for gray-scale images with, to put it kindly, smooth transitions. Every time I look at his work, I fantasize about what I would do with some of his negatives. Then again, I often find myself thinking the same thing when I come across earlier printings of some of my own images – each is an original, affected by choices made at the time. B&W photography is somewhat unique in that every print is an original and subject to the artist's evolving interpretation.



Manavai and Rano Raraku

I can't figure out how I overlooked this shot when I was putting the first volume together – it's one of my absolute favorites. I print it a full 18x24, bringing out the array of giant moai gracing the slope off to the left. The huge field in front of Rano Raraku is usually completely overgrown, obscuring ruins like this *manavai*, a planting area offering protection from wind and salt spray along the coast. Controlled burn-offs are used to limit undergrowth.

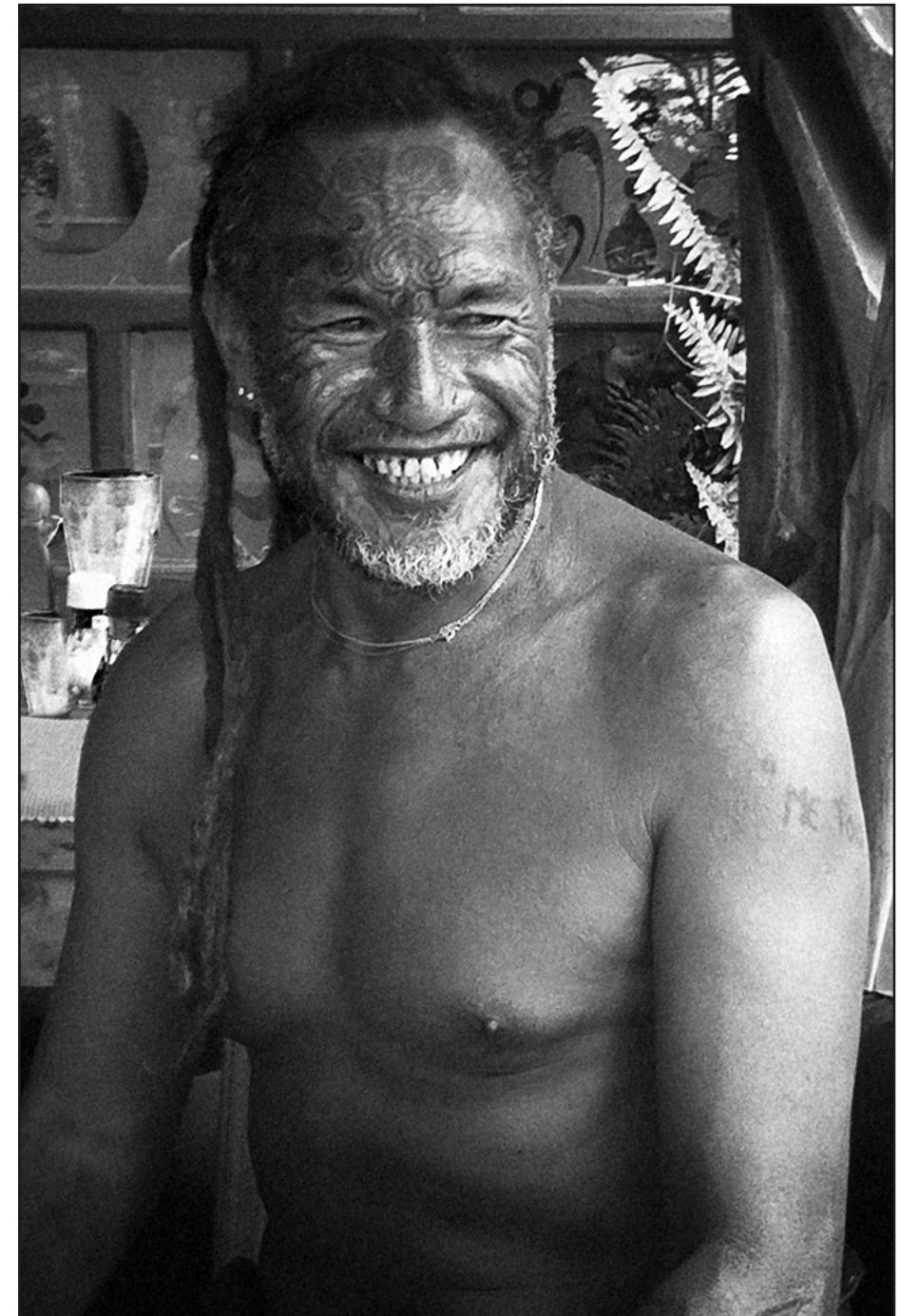


Maori Boatman – *Waka Tapu* 2012

We were sitting in Cafe Makona, outside on the patio section – a good vantage point from which to spot some of the Rapanui we were trying to track down to give copies of the book. This often proved faster and more effective than trying to find them through relatives. Maruka brought in Moko and introduced us. All I had with me was the old iPhone 4. Thus the quick shot, with considerable cropping, has to be printed not all that much larger than it appears here.

Moko, very happy to finally be on dry land, is a Maori from New Zealand. He was part of the crew of one of the two double hulled canoes taking part in *Waka Tapu* or “Sacred Canoe” Voyage 2012. They had just made landfall on the other end of the island at Tongariki.

It had already been a long journey, using ancient sailing and navigation methods, from New Zealand to Tahiti, then to Hawaii and finally to Easter Island. The next leg would take them back to New Zealand – making for an open sea journey of over 10,000 miles.



Fishing Boats Tongariki

We had gone along with one of a group of protesters as the governor met with them at the site in contention. Chile wanted to put a modern concession right there at Tongariki – the huge *ahu* with fifteen *moai* is just to the left and out of this picture. It was all very peaceful, and the islanders won this one. One more reminder of how much Easter Island has changed since 2006 and how much more is it likely to change in the near future.

While discussions were going on, I walked down to the boat landing to enjoy the view and have a little fun shooting B&W with third party camera apps on the iPhone that allow complete manual control, and in TIFF format rather than the standard JPG files.

Today I can get RAW files out of the iPhone – you can't beat that, even if the files do lack the blow-up potential that they would have if from my SLR or Mirrorless.



Sunrise over Poike

I shot this in the same series of exposures as *Sunrise from Rano Raraku* in the first volume, zooming in to catch a great moment in the clouds as they swirled over Poike. At the time, I was torn as to which one I preferred – so I’m glad for the opportunity to include it here.

Both shots convey a little of the isolation I felt out there alone on the other end of the Island before dawn. Combine that with knowing one is on a tiny dot in the middle of the Pacific, and add in being able to look up in the southern hemisphere and see the milky-way stretching out above you, one can feel very, very small indeed.



Young Rapanui in Takona

One of our favorite events to visit is best translated as “School Day” – held in November in the coastal park area called Vare Vare, where there is an open-air stage. It’s a fair with a lot going on. You get to see projects completed by all ages of school children, some of the instruction materials, performances by various groups and ages – as well as an elaborate dance performance featuring the teachers.

I zoomed in on this little girl as she was getting painted up for a performance – we knew the teacher. Helga, who puts out *MoeVarua* an Island magazine circulated free, uses takona face and body painting shots for her covers. She used my image from two shots later, making the young lady a cover-girl – in color of course. I posted a scan of the magazine cover in my blog entry January 15, 2017 – [here](#).



Rapanui Fishing

More about this fishing method accompanies the image *Surf Fishing, Hanga Vare Vare* on page 23 in the first volume. I've tried this myself and got pretty good at tossing the line out. I watched this guy for a good while as he kept one eye out for big waves – then he'd book-it up the rocks to safety. Once I was walking coastal rocks and wasn't paying attention when a big wave hit. I had to drop down flat, grab onto a rock and hold on until it washed over. I learned my lesson the hard way – it could have gotten quite ugly on those rocks.

While most fishermen we've observed simply slap a fish against the rocks to stun it, this fellow would bite it in the head to keep it from flopping too much and then leave it in a shallow pool in the rocks higher up.



Island Wildflower

What can I say – as seldom as it actually works out, I have a thing for taking B&W shots of flowers. It's one reason I like carrying the iPhone with a simple B&W-only camera app. It lets me very quickly preview a scene in grayscale. Then I can decide to take out the big dog for the actual shot – it can save me a lot of wasted effort. It's harder to predict the effect of eliminating color in flowers than anything else.

I like this one though, with its patterned background and light catching the edges of the leafy forefront.



Tahai Sunset

Sometimes in the evening we would walk down and join the other hopefuls awaiting the sunset at the Tahai Ceremonial Center just outside of town. I have more attempts than I can count – one can't predict until the last instant if it will be worth the trek. This evening, even with the clouds failing to cooperate, I spotted some canoers passing on their way back to Hanga Piko and waited until one was just emerging from behind the moai platform on the left. In the enlarged print you can see his arms up in rowing position.

The platform is Ahu Vai Moana Uri or Ahu Dark Blue Water.



Moai Kona Ngogoro

This close-up of Moai Kona Ngogoro was taken with Nan's little point-and-shoot one day when that was all we had with us. It can't be printed as large as most of the others in this series, but it is sharp and I like the lighting.

When the eyes are in, they are angled to look slightly skyward, which along with the large *pukau* or top-knot – by itself taller than most people – adds greatly to the regal effect. I've read different theories as to what the red scoria *pukau* represent – I prefer the image of them as the occasional Polynesian red hair worn long and tied up in a knot, a common way for men to get it up and out of the way.



Moai Sunset

Moai Kona Ngogoro who, except on very special occasions, is the only *moai* with eyes, overlooks Tahai at sunset. All too often the sunset, in spite of any crowds that might have gathered, will look promising and then at the last minute be obscured behind the clouds that tend to gather in a ring around the island at dusk. It looked like that was going to happen here but, after many of our fellow watchers had given up and left, the clouds parted right where the sun was about to disappear.



Tribute to the Stone Carvers Sea View

This carving isn't as large as it would seem from the pictures, maybe eight feet tall. And it's hardly positioned to appear in any way prominent when seen from land. But from the right perspective I find it fascinating. Stone carving was at the forefront of the Rapanui culture, and still is in some ways.

After doing the second version, the next image here, I decided to make it a three-some and include a close-up back view – which you can't see without viewing at low tide from below. I didn't think of checking out the back until 2014 – I like it better than the original.



Tribute to the Stone Carvers II

In 2014 we finally worked our way along the rocky coast below this modern carving at low tide. High tide comes right up against the base of the cliff. We should have known to expect something impressive. The front view is the final image in the first volume.



Sunset, Hanga Roa O Tai

A late trip down to the little cafe by the boat dock in town for a *cortado* – an espresso mixed with warm milk. Nan and Terry both had ice creams – I couldn't figure that one out because it was downright chilly.

To get away from having to watch them, I walked a few yards over to view the sunset from where the boats are docked. Wow, I had to pull my iPhone out and take a couple of grab shots. It was an explosion of color, I posted that on my blog entry for October 23, 2014 – [here](#). Me? I prefer the B&W.



Ahu Ature Huki

He was the first of the ancient *moai* to be restored. Thor Heyerdahl and a small group of islanders, using piled stone and levers, raised the giant once again – taking only nine days. He stands, typically with his back to the coast, alone on a small *ahu* at Anakena beach, very close to the much larger, and less weather-worn Ahu Nau Nau. He wears a particularly stern expression.

With *ature* translating as a small tasty fish, *huki* the pole used to attach a fishing net, and the location being one of the few sites where water is typically calm enough for using a net, one can wonder whether the name refers to the chief represented by the *moai* or came later.



Honu

At Hanga Roa O Tai, where a number of small fishing boats are tied up, huge sea turtles, *honu* in Rapanui or *tortuga* in Spanish, swim among the moored boats eating scraps of cleaned fish and entertaining tourists and locals alike. We've seen as many as four at a time and are always disappointed when there are none around. This is another iPhone shot, cropped, so it prints not much larger than shown here.



Sand Honu

Late one summer day, walking across an almost deserted Anakena beach, we spotted this little guy. We wished we could have seen the kid who did it, although I do sort of appreciate the advanced state of deterioration – akin to the distorting effect of water.



After the Ride

We had just finished a long ride on horseback with our friend Maruka and her cousin, along with members of his family, part way around Terevaka to see some sights off the beaten path. Our host and his wife were fixing dinner under a lean-to. I was setting up to capture the sunset when I spotted one of the older boys sitting alone taking it all in. I like the shot much better with him in it.



Rapa Nui Wipe-out

Weather permitting, there is always an opportunity to stop and watch the surfers at Hanga Roa O Tai. There are plenty of great vantage points for using a good 400mm lens. I saw this guy as I got out of my car to go into the bank, and took out my camera. One does see a few tourists surfing, especially if a tournament is on Island, but it's mostly Rapanui. The most dramatic moments, of course, are the wipeouts – this surfer caught some great backlighting just as he hit the air.



Matatoa and Cave

After Roberto Pakomio put out his second album of songs, all his own compositions, he wanted some pictures taken. We spent a whole afternoon shooting in various locations around the Island. *Akivi Leap* in the first volume is also from this series. At one point a tour bus appeared out of nowhere, cameras poking out of the windows. Roberto, as used to performing as he was, had us running for cover and moving on to the next location.



Rapanui Rock, Tapati Rapanui 2007 Roberto Pakomio

In 2012 we returned to the Island with fifty copies of the book to give out to people who appeared on its pages, helped directly on the book, or who simply made our stay such a pleasure. There were also copies for the Museo, Mayor, Governor, etc. With little in the way of addresses, we spent three months finding everyone. One little extra I took with us was a large color poster for Roberto. Here he's performing on the outdoor stage one evening at Tapati 2007. It was getting dark and the multicolored stage lighting was making for some cool effects. I set the exposure for a full second to exaggerate movement.

When we had to leave, Roberto gave us one of his carved plaques – it's a treasured possession. That was the last time we saw him. He had told us one time that he had rarely occurring epileptic seizures. Early in 2013 we got a call from the Island. It was Terry telling us that he had one while swimming, and drowned. I decided that it would be fitting to include here, as a tribute, a B&W version of the poster. Rock on Roberto!

Check my web site for videos of Roberto performing and the printable full-color poster, all available for download.



Historical Re-enactment

(*Tapati Rapanui '08*) I love it when period skits or plays are authentic enough to transport the viewer to another time and place. This image actually goes with the shot of the narrator for this performance, *Historical Narration*, in the first volume, leaving the participants free to act out the story handed down through oral tradition. And yes, the fish are real.



Conch Trumpet Declares Tapati Rapanui Open

(*Tapati '07*) The opening ceremony for the annual Tapati Rapanui competition, ten days to two weeks in February celebrating the Island culture, is held in the town plaza with speeches by the Governor and the Mayor of Hanga Roa, ceremonial offering of food to elders seated up front, introducing the candidates for Tapati queen, music and performances.

We had been on the Island for a good six months at this point, so had some idea of what to expect. I had to find good vantage points while at the same time making sure I wasn't in anyone's way. On the practical side, one might occasionally miss a good shot this way, but it is more than made up for by the assistance that is inevitably forthcoming from appreciative locals. And it's simply being courteous.

To capture this moment, I found a point in the shadows off to the right of the platform, pleasantly surprised that I much preferred this view to a frontal. Problem was that part of him was in harsh sunlight and part in very deep shadows. Both were totally blocked – to an extreme that I hadn't dealt with before. I would have used the image in the first volume, but no matter how much I fiddled with the RAW file, I just couldn't beat it into submission.

In the end, I was able to blend two copies of the RAW file, one adjusted for highlights and the other for shadows, using parts from each.



Prep for Annual Tapati Rapanui Parade

(*Tapati '07*) The final day of Tapati is launched by a huge parade that starts near the airport late afternoon and runs all the way to Vare Vare on the other side of Hanga Roa. It generally ends just after dark. February is mid-summer in the southern hemisphere so dark sets in pretty late. Weeks have been spent in preparation – after all it is a competition.

Anyone can participate, even tourists, as long as they declare for a candidate and submit to either appropriate dress (or undress) and/or body painting. Points are accumulated based on the extent and quality of one's immersion. And yes, we did go there. The various sides spend hours making sure everyone is ready. I told Nan at the time that I wanted this guy's job.



The Dance

(*Tapati '08*) Tapati Rapanui is a serious competition, and everyone associated with a queen candidate and her family are expected to compete. This family matriarch did her part, to exuberant applause from the mostly Rapanui audience. And wow, she can still move it.

Dancers are separated into age groupings and in each performance the dancers at the fore rotate. Sometimes it seems like half the town is on stage while the other half watches.



Presenting the Queen

At the end of Tapati, the winning queen's dance groups gather on stage for an impressively choreographed performance. This shot from Tapati Rapanui 2008 almost made the cut the first time. I like it a lot but I only had room for so many images in the Tapati section. I'm glad to be able to include it now. We've met the three in the foreground, including Lucy, the 2008 winner, and that's our friend Mokomae in the back. A grand posed image of him is in the first volume.

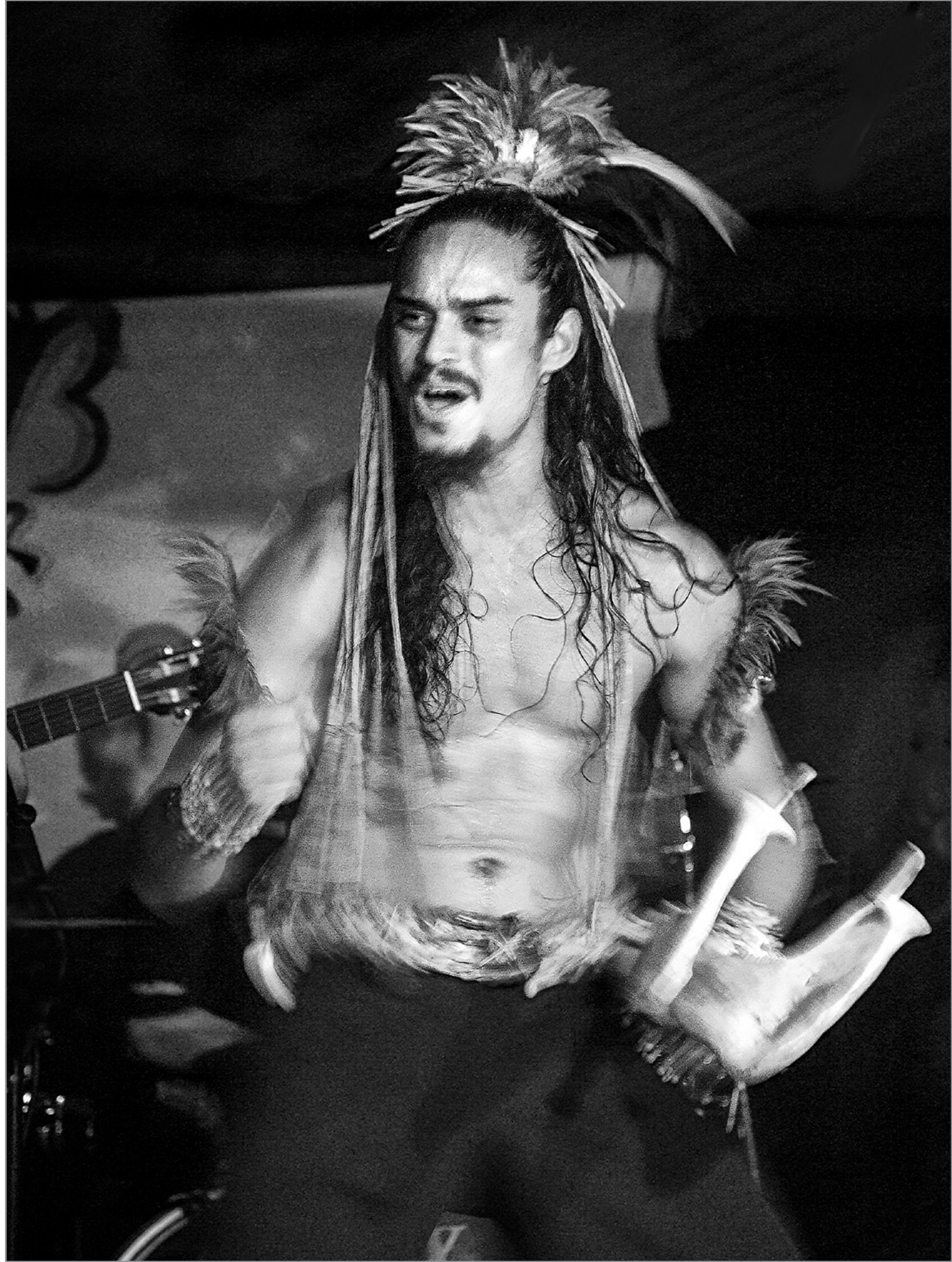
Here, as an intro to the final dance number, the winning queen is carried onto the outdoor stage. It was a great end to a fascinating competition. By this point we had pretty much exhausted ourselves trying to take in all of the events.



Kukin Playing the Kaua'e

The *kaua'e* is actually a horse jaw. When you slap it the teeth rattle, making it a musical instrument. Here Kukin, a dancer for Matatoa featured in my image *Huaaaa!* in the first volume, has fallen back and joined the band while the girls do the dancing.

Sometimes quick shots like this, not perfect in some ways, are more effective because of it. It's only a small portion of the original exposure that was in the shadows, a little grainy and slightly motion-blurred, a fortunate combination. It doesn't print as big as I would normally like, but holds up well at 12x16.



Antonia Pate Ñiare

A good friend. Here she's taking a break from a mat-weaving competition – her daughter was a candidate for Tapati queen and she was doing her part.

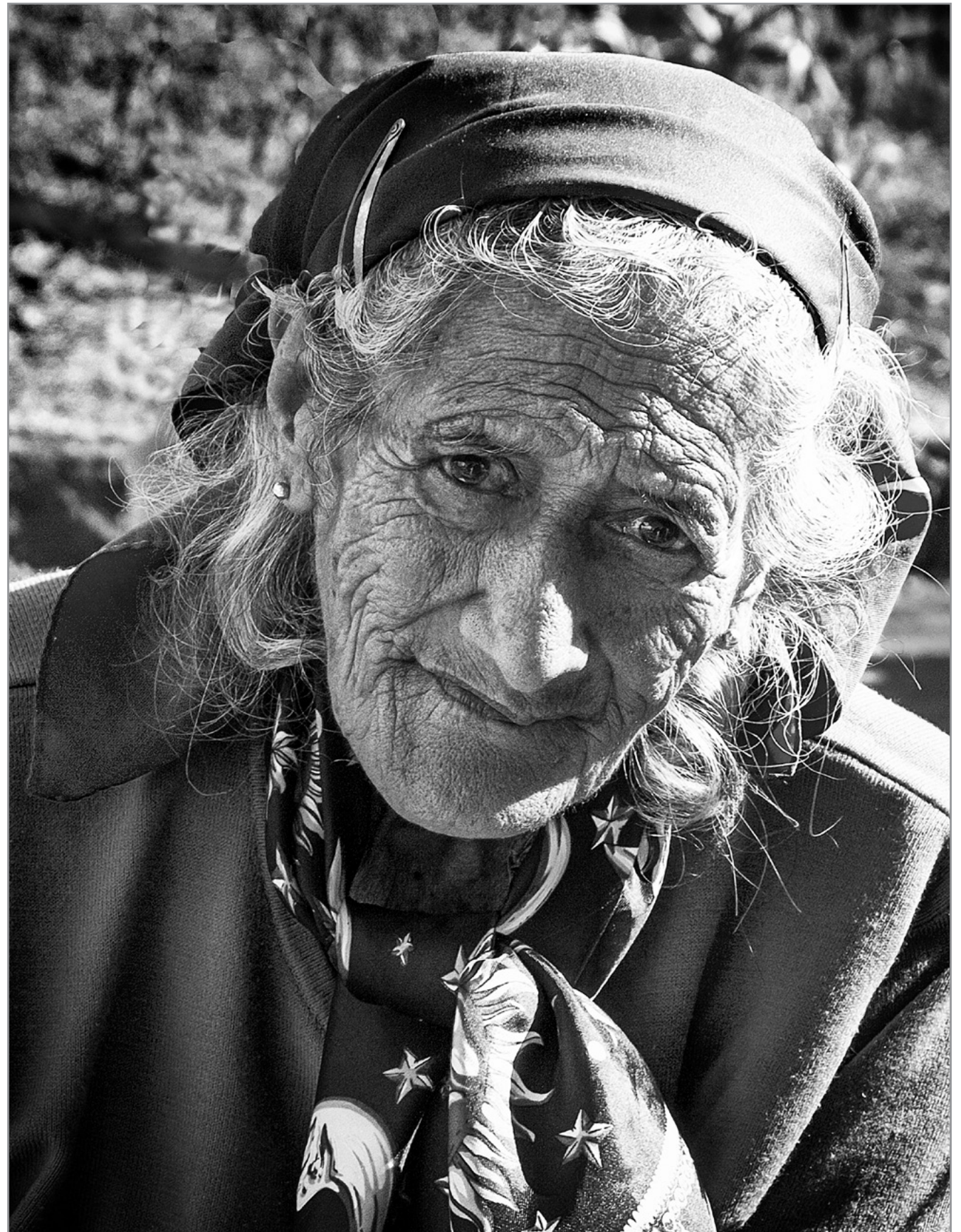
Antonia has a big family, lots of kids, grandchildren and even great grandchildren. One daughter, Lolita, is married to a Corsican who came to the Island on vacation and wound up staying. Antonia's interview with *MoeVarua* magazine about growing up on the Island is enlightening – I posted it in my February 12, 2016 blog entry [here](#).



Nua Magdalena Erongo La Haroa at 97

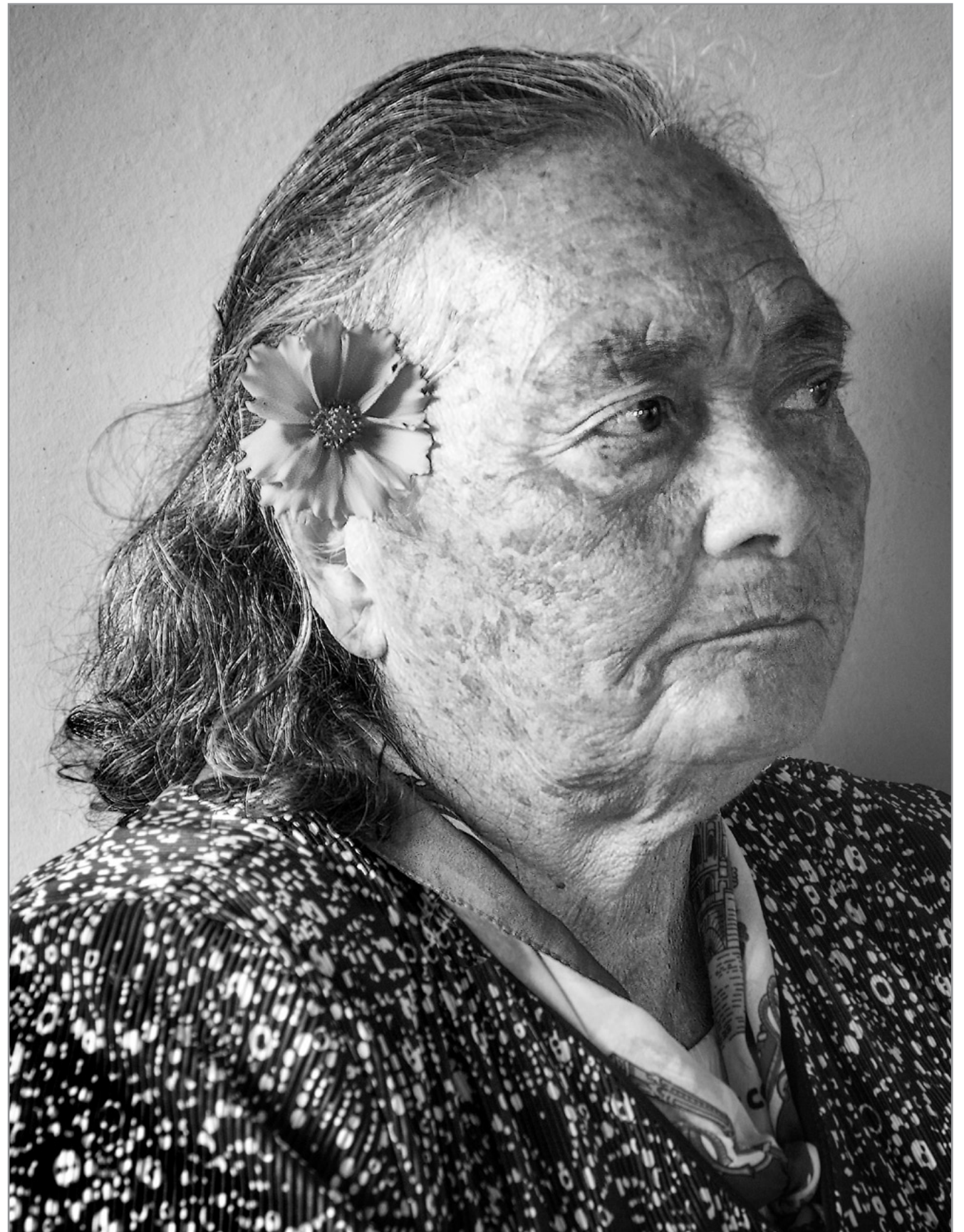
I spotted Marta Paoa at the ceremony opening Tapati in 2008 and asked her if I could take her picture. She nodded and looked right into the camera. She was very charming as she took her place among the elders who would be presented with the ceremonial food offering that accompanies almost all openings. Marta did an interview with Helga for her *MoeVarua* magazine in 2010, I posted it on my Blog entry for February 19, 2016 [here](#). She passed in 2015 at 104.

Nua is a term showing respect used to address older women. When we first went to the Island we would see local establishments provide them with a free lunch. In the local bank there is a sign directing the elderly or pregnant women to go to the head of any line.



Nua Reine Haoa

Helga invited me along to get a picture of one of the island matriarchs. I elected to take Nan's camera – I didn't want to make her uncomfortable pointing my monster of an SLR and zoom lens at her. Her interview in Helga's *MoeVarua* magazine is one of the more revealing of the series. I posted it on my blog entry for February 22, 2016 [here](#). I can only hope these are gathered into a book at some point.

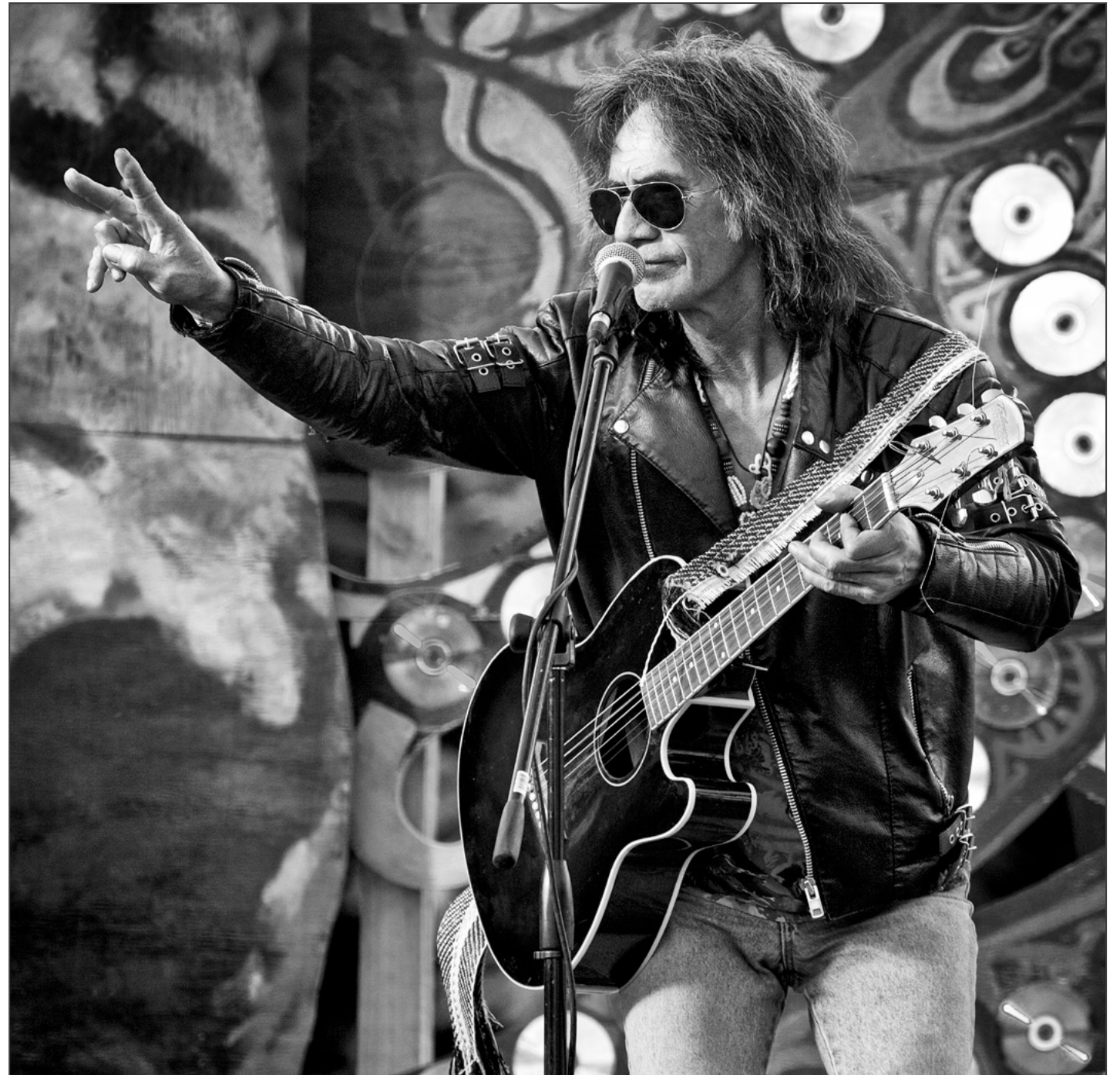


Easter Island Rock & Roll

Jorge Pakomio Paoa

As we got to know Roberto Pakomio, our musician friend, we kept hearing tales about Jorge. It seems he emerged to represent all that was Rock & Roll on the Island during the sixties and seventies. And like the Rolling Stones, he's still around. Here I caught him performing at a free street concert downtown Hanga Roa.

I like the shot because it could be almost anywhere in the world, even on a small isolated island, as these icons of the past perform for those who listened to them in their youth. He still has the look, if not all of the sound. I'm told that there are some old recordings somewhere – I'd really like to hear them.



Lonely Vigil

This little guy is easy to miss, staring out to sea from the grassy slopes of Poike. It's amazing that anyone ever lived out there. Excavations have shown though that at one time huge jubaes palms covered the peninsula, only to be denied the opportunity to reproduce by the Polynesian rat brought along by man – they bred without restriction and ate the seeds.



Morning Catch

An iPhone grab-shot. Morning downtown Hanga Roa often finds fishermen selling off their early catch. We like to go down and grab local vegetables and just enjoy the market atmosphere.

Where there's fish there's also a need for tree branches to keep any flies from getting too interested even though, because of the constant breeze, it's not all that much of a problem. The sun can be brutal though, as this guy's head protection indicates.

I like the non-intrusiveness of the iPhone when walking streets, as long as I can shoot TIFF or even RAW format. I'm looking forward to doing more of this.



Moon over Maunga Tea Tea

The moon seems to be suspended over Tea Tea – a short way into an early morning hike across Poike. The sun is just about to come up. Again, the moon in the southern hemisphere is upside down from here on the northern half of the planet – that's why it looks so different to us in the northern hemisphere.



Warrior in Stone Revisited

One morning at low tide we decided to go looking for our *Warrior in Stone*. He can be seen in all his glory in the first volume. Fortunately we remembered the approximate location right outside of Hanga Roa. Check out the little face off to the side that I never noticed or included in the original of this. Must have been from a previous effort. If one had no idea what they were looking for, there surely would be no spotting the “*hua kiki*” bottom right.

Even though this is a modern sculpture I can't think of a better model for the difference between what exists today on the Island in the way of man's past creations and what they were meant to look like when they were created. Rapa Nui must have been one colorful place at times.



Shorty

One of a handful of really unique *moai* on Easter Island. He's not seen by many because it is located almost midway on a very long hike around Terevaka – the longest stretch on the Island (other than Poike) not accessible by road, on a high cliff overlooking the sea. This one is made of a denser tuff than most, and much more squat with a wider flatter nose. Don't even try to get good lighting for your shot – anything earlier or later than mid-day will leave you hiking over very rough terrain in the dark.



Last Rays of Sun on Tongariki

At just the right time of year, as the sun is setting behind distant *maunga*, only a single, wide shaft of light illuminates the fifteen *moai* on *ahu* Tongariki. It can be quite effective and makes one wonder how glorious it all looked with the *moai* painted and the eyes in place, it must have been quite a sight.



Dancer and Boy

(*Tapati '08*) Often, just before a competition, there is a celebratory dance by some of the competitors. This was some kind of swimming event held at the small beach at Hanga Roa O Tai. The lead dancer began and was soon joined by about a half dozen others. I liked the way the young boy, dressed to match, tried to emulate some of his steps.



First Trek Across Poike

This is the first of two shots here that Nan took. It was our first of many very long, rough treks across Poike. She held back to take the shot without my knowing, then yelled for me to wait up. Ultimately we would add a couple more trips on foot and two on horseback, eventually deciding that on foot is probably the less painful way to go.



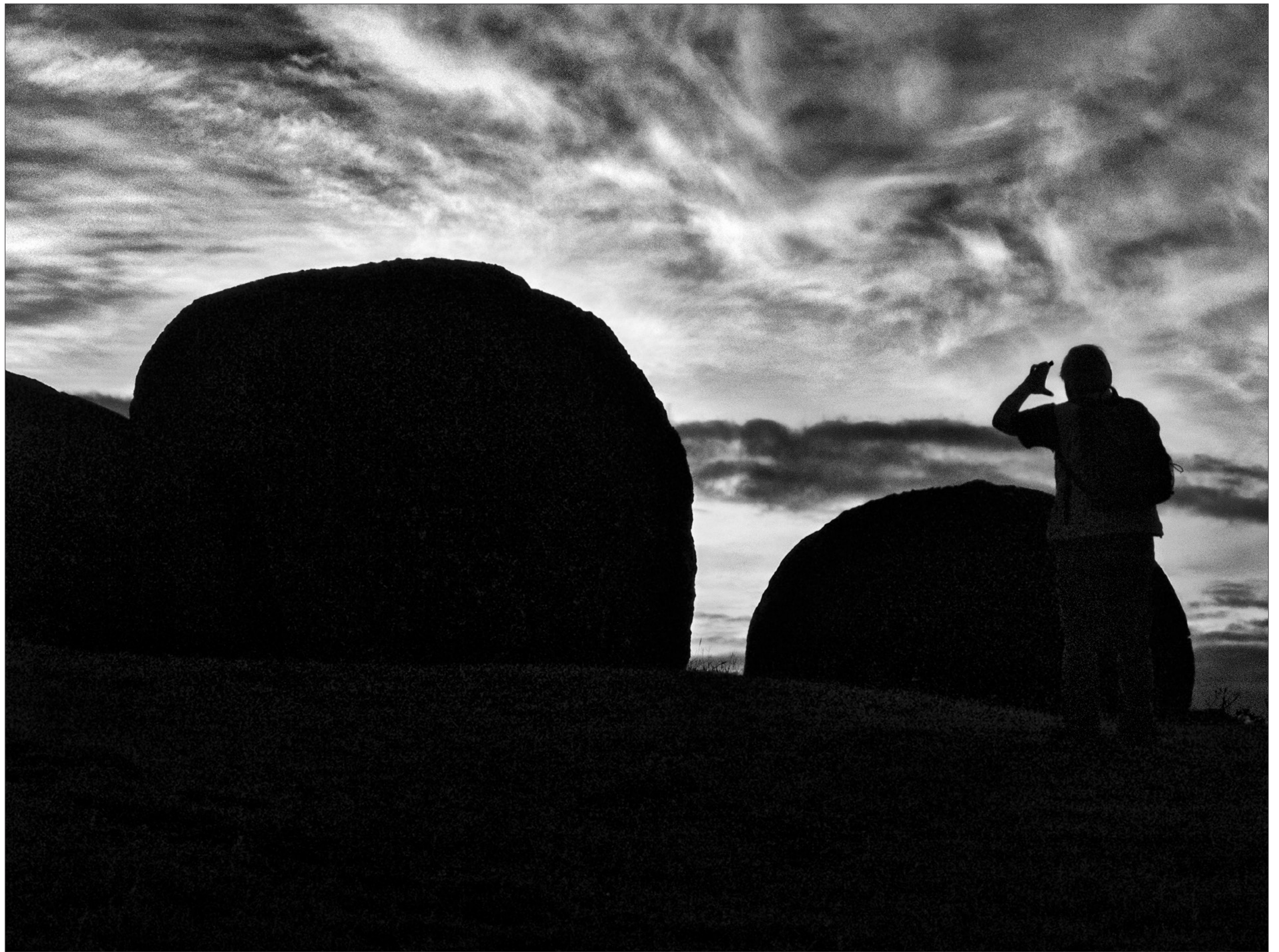
Poike Greeting

We were winding up a long day across and around Poike – footing it back as fast as we could across the rocky, grassy fields. The sun was setting directly behind the *maunga* that two hikers had climbed, one of them vigorously waving at us. The third item on the crest is a small remnant of a *moai*. Poike a lonely place and it's rare to encounter another brave soul – this was as close as we ever got. Of course the larger image brings out more detail.



Framing the Scene

Nan took this shot of me standing on the other side of some *pukau* on Puna Pau doing my thing, framing a shot while trying to decide if the approaching sunset warranted action. The sunset, as it often does, totally fizzled, so I came up with nothing. But Nan's shot manages to both frame the quarried but unused *pukau* against the sunset and put me into my portrait of Easter Island.



Dragging the Moai

Tapati Rapanui Parade 2007 included a number of teams dragging sleds mounted with wooden *moai*. This team was made up of all women. I had been asked get a shot for the very nice lady mostly hidden in the center on the far side, but it didn't work out. Here at the end of long hours of effort, a couple of guys whose sleds had already finished jumped in at the back to help out.



“Birdman”

Tapati Rapanui (2007) re-enactment on stage, at night of the victor in the “birdman” competition climbing the cliff with the first egg of the season. Contestants would swim out to Motu Nui where the birds came to nest (*motu* are small islets separated from the mainland by rough water and surrounded by dangerous rocks). The winner’s chief then became chief of the entire island for a year.



Children Swimming, Hanga Roa O Tai II

I was at the point where I had a total of 150 B&Ws of the Island and couldn't think of any more that I really needed or wanted. Nan was looking over my shoulder and jumped when she spotted this one saying that she always liked it better than the similar scene that I put in the first volume. I explained to her that I had abandoned it because of two rather demanding complications: the boat in the front was sporting a very large, white, raised motor that blocked parts of the image, completely ruining the shot, and even worse, there was, behind the kid on the ropes in the center, another youth with just one shoulder sticking out into view and the black-haired top of his head seemed to double the size of the head on kid number one.

She immediately challenged me to "fix it". Since I couldn't deny that "if I could" it would make for a better image, I decided to give it a try. It turns out she was right, I could do it, at the cost of many torturous hours of work.



Island Flower with Bee

A friend on the Island was collecting color shots of insect and other “wild-life” on the Island. I snapped this with my iPhone and gave it to her at the last minute. The color image is quite striking, but I managed to get a 12x16 B&W print out of it.



Cemetery Sunset

For this variation on the theme I shot the sun coming in at an angle for a different lighting effect on the cemetery. The fact that we now have friends buried there, including Roberto, changes how we view scenes like this considerably.



Make Make

This wooden carving of *Make Make*, the Creator, is part of a much larger ensemble carving located in a yard near the cemetery. The carving itself is so striking that it's easy to miss this near the bottom. Those are obsidian pupils in coral eyes.



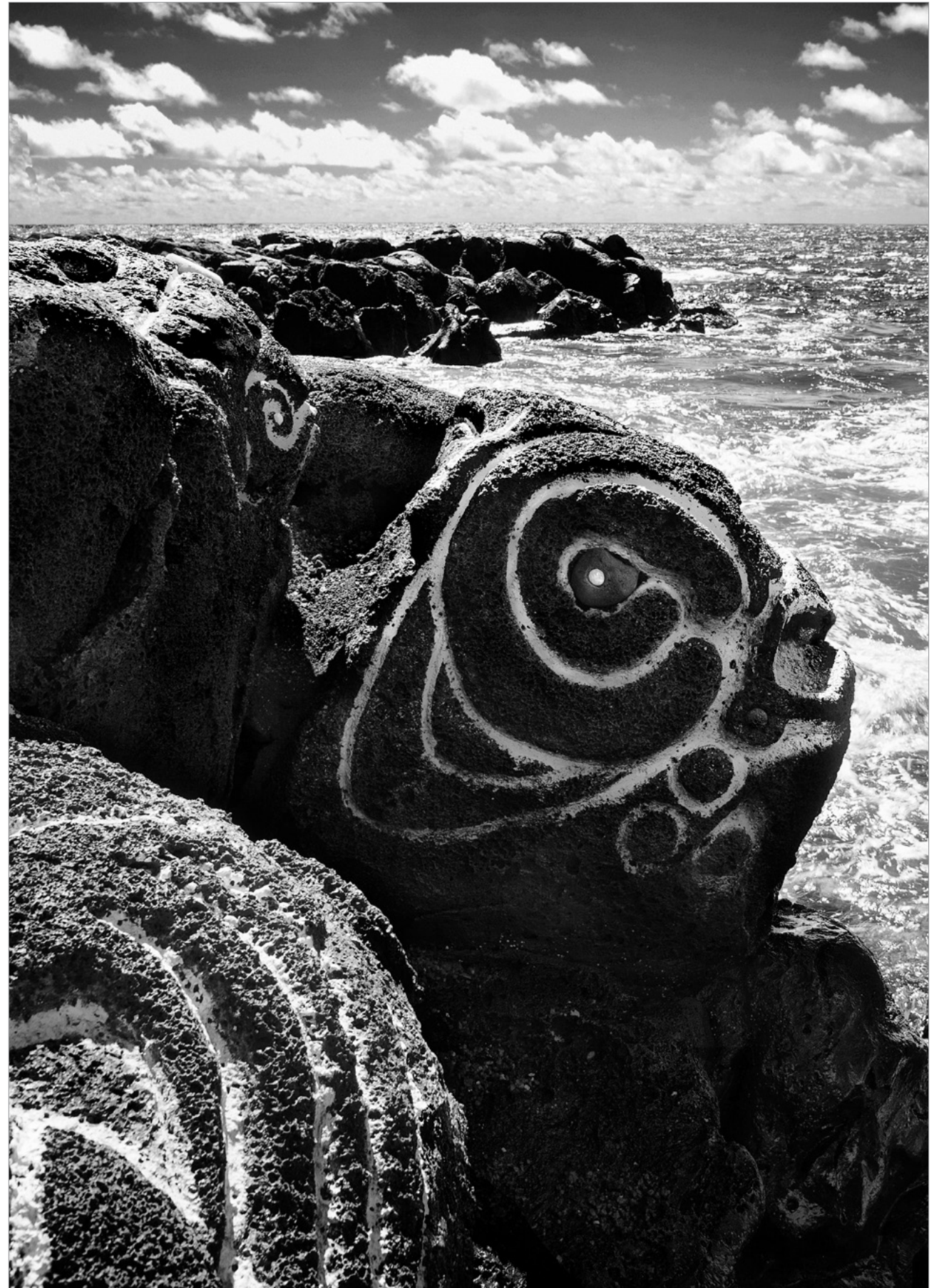
Moai Hokotahi Stands Watch

Moai Hokotahi, lone *moai*. Frame him in any direction and the view would be as empty as this. I added this view to go along with the vertical in the first volume, it helps tell the story.



Sea View from Vare Vare

The rocky coast near Hanga Roa is covered with carvings, mostly modern. Usually one has to look for them. At festival times we've seen this grouping painted up – just like they were for whichever Tapati Rapanui stone carving competition they were carved for. It really spices up the view out to sea, and gives a little bit of a hint as to how colorful a place Rapa Nui could have been at its peak.



Moon over Maunga Tea Tea II

This is the first of two shots of the Moon over *Maunga Tea Tea*. Very early in the day we were setting out on a long Poike trek. The second shot (#1) was taken about a half hour later, much closer to the *maunga*. This one just as we crossed the fence onto the barrens.



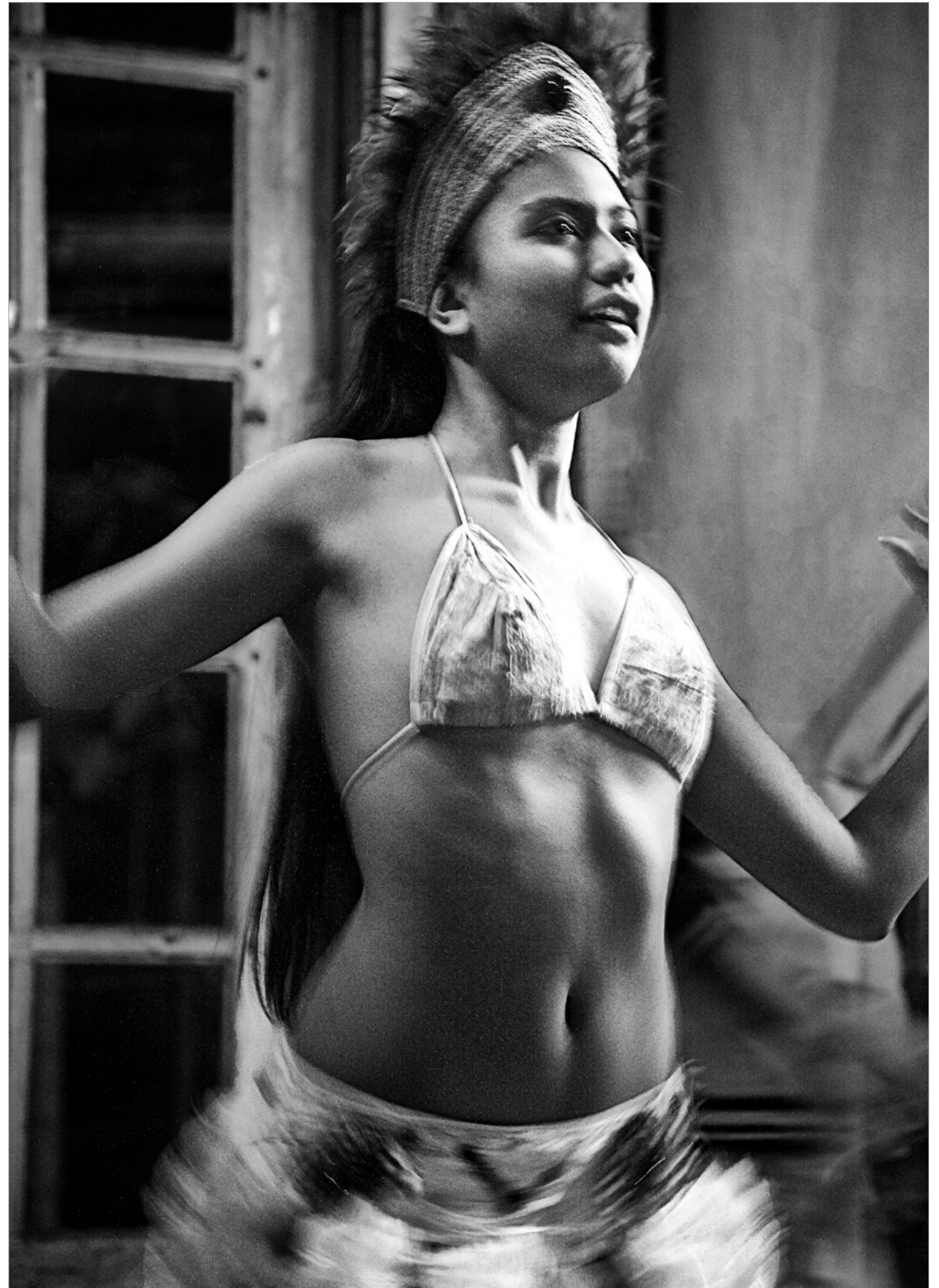
Rano Raraku Vaka Ama

(Tapti '08) The first leg of the Tapati Rapanui Marathon competition. Then comes picking up the 44 pounds of bananas, then the *pora*, then the swim across this same stretch with the *pora*. Grueling.



Vivi

Viviana is the daughter of a friend. Here she's dancing with one of the many Island dance troupes. Last time we saw her she was grown and working in the post office.



Setting Out on Another Long Trek

We were leading visiting family on a day-trek to sights most people don't get to see. The backpacks are loaded down with my camera equipment and even more weight in water – fortunately that gets a good deal lighter as the day progresses. Our grandson Sam had my camera and snapped this shot. Nan calls it “Walking with Stumpy” because of the way she thinks it makes her look.





Moai, Ahu O Hanga Kio'e
2009 – page 5
15x20
Canon 5DII 24-105L 105mm
ISO 200 1/30" f-22



Manavai and Rano Raraku
2007 – page 7
18x24
Canon 5D 24-105L 24mm
ISO 800 1/125" f-22



Mauri Boatman, Waka Tapu
2012 – page 8
5.25x8
iPhone 4 3.85mm
ISO 125 1/120" f-2.8



Fishing Boats, Tongariki
2014 – page 10
10.4x13.4
iPhone 5s 4.12mm 645Pro
ISO 40 1/5882" f-2.2



Sunrise over Poike
2007 – page 12
17x24
Canon 5D 24-105L 73mm
ISO 400 1/60" f-22



Young Rapanui in Takona
2010 – page 13
8.5x11
Canon 5DII 24-105L 105mm
ISO 1250 1/1000" f-8



Rapanui Fishing
2007 – page 15
15x20
Canon 5D 24-105L 105mm
ISO 800 1/500" f-13



Island Flower
2007 – page 17
15x20
Canon 5DII 24-105L 105mm
ISO 200 1/250" f-8



Tahai Sunset
2007 – page 19
17.7x24
Canon 6D 24-105L 88mm
ISO 1600 1/200" f-22



Moai Kona Ngogoro
2009 – age 20
15x20
Canon P. Shot G9 44mm
ISO 200 1/640" f-4.8



Moai Sunset
2007 – page 22
15x20
Canon 5D 24-105L 84mm
ISO 200 1/25" f-18



Tribute – Sea View
2014 – page 23
15x20
Canon 6D 24-105L 105mm
ISO 1600 1/125" f-22



Tribute to the Stone Carvers II
2014 – page 25
15x20
Canon 6D 24-105L 35mm
ISO 800 1/320" f-22



Sunset Hanga Roa O'Tai
2014 – page 27
12x16
iPhone 5s Huemore 4.12mm
ISO 32 1/370" f-2.2



Moai Ahu Ature Huki
2007 – page 29
15x20
Canon 5DII 24-105L 105mm
ISO 200 1/130" f-22



Honu, Hanga Roa O Tai
2011 – page 31
12x16
iPhone 4 3.85mm
ISO 80 1/299" f-2.8



Sand Honu
2009 – page 33
12x16
Canon 5DII 24-105L 70mm
ISO 400 1/80" f-22



After the Ride
2009 – page 35
15x20
Canon 5DII 24-105L 24mm
ISO 800 1/200" f-22



Rapa Nui Wipeout
2009 – page 37
15x20
Canon 5DII 100-400L 400mm
ISO 400 1/1600" f-8



Matatoa and Cave
2008 – page 39
12x16
PowerShot G9
ISO 250 13mm f.2 1/60



Roberto Pakomio, Rapanui Rock
2007 – page 40
poster
Canon 5D 24-105L 105mm
ISO 100 1" f-4



Reinactment
2008 – page 42
14x20
Canon 5D 24-105L 105mm
ISO 1600 1/250" f-4



Conch Trumpet Opens Tapati
2007 – page 43
15x20
Canon 5D 24-105L 105mm
ISO 200 1/250" f-5.6



Preparing for Tapati Parade
2007 – page 44
15x20
Canon 5D 24-105L 75mm
ISO 100 1/100" f-7.1



The Dance
2008 – page 45
12x16
Canon 5D 24-105L 99mm
ISO 1600 1/400" f-4



Presenting Your Quen
2008 – page 47
15x20
Canon 5D 24-105L 105mm
ISO 1600 1/125" f-4



Kukin Playing the Kaua'e
2008 – page 48
12x16
Canon 5D 24-105L 105mm
ISO 1600 1/8" f-4



Antonia Pate Niare
2008 – page 49
12x16
Canon 5D 100-400mm 400mm
ISO 400 1/400" f-5.6



Face of a Nua
2008 – page 50
12x16
Canon 5D 24-105L 185mm
ISO 400 1/250" f-11



Nua Reine Haoa
2012 – page 51
12x16
Canon PS G1 X 47 mm
ISO 640 1/150" f-5.6



Jorge Pakomio Paoa
2011 – page 52
15x15
Canon 5D II 100-400mm 400
ISO 800 1/500" f-7.1



Lonely Vigil
2009 – page 54
15x20
Canon 5DII 24-105L 55mm
ISO 200 1/80" f-22



Morning Catch
2014 – page 56
12x16
iPhone 5S
ISO 32 4.12mm f2.2 1/293



Moon over Maunga Tea Tea
2009 – page 58
15x20
Canon 5DII 24-105L 105mm
ISO 200 1/80" f-22



Warrior in Stone Revisited
2009 – page 60
15x20
Canon 5DII 24-105L 45mm
ISO 200 1/30" f-16



Shorty
2010 – page 62
15x20
Canon 5DII 24-105L 40mm
ISO 1250 1/200" f-22



Last Rays of Sun, Tongariki
2007 – page 64
15x20
Canon 5D 24-105mm 105mm
ISO 200 f/22 1/80



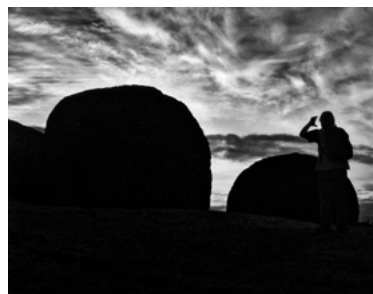
Dancer and Boy
2008 – page 65
15x20
Canon 5D 100-400mm 235mm
ISO 400 f/6.3 1/2000



First Trek across Poike
2007 – page 67
15x20
Fujifilm FP470 5.8mm
ISO 64 1/200" f-7



Poike Greeting
2007 – page 69
15x20
Canon 5D 24-105L 105mm
ISO 400 1/500" f-18



Framing my Shot
2010 – page 71
12x16
PowerShot G9 29mm
ISO 800 1/800 f-4



Draggng the Moai
2007 – page 73
12.6x20
Canon 5D 24-105L 45mm
ISO 200 1/60" f-4



"Birdman"
2007 – page 75
12x16
Canon 5D 24-105mm 85mm
ISO 100 f/4 1/60



I
2007 – page 77
15x20
iPhone 6S TIFF 4mm
ISO 25 1/478 f-2.2



Island Flower with Bee
2007 – page 79
12x16
iPhone 6S TIFF 4mm
ISO 25 1/478 f-2.2



Cemetery Sunset
2009 – page 81
15x20
Canon 5DII 24-105L 105mm
ISO 1250 1/20 f-18



Make Make
2007 – page 83
12x16
Canon 5D 24-105L 70mm
ISO 200 1/50 f-11



Moai Hokotahi Stands Watch
2007 – page 85
15x20
Canon 5D II 24-105L 73mm
ISO 200 1/50 f-22



Sea View from Vare Vare
2008 – page 86
15x20
Canon 5D 24-105mm 28mm
ISO 200 f/14 1/50



Moon over Maunga Tea Tea 2
2009 – page 88
15x20
Canon 5D II 24-105L 105mm
ISO 200 1/100 f-22



Rano Raraku Vaka Ama
2008 – page 90
12x16
Canon 5D 24-105L 400mm
ISO 800 1/3200 f-8



Vivi
2007 – page 91
12x16
Canon 5D 24-105mm L 105mm
ISO 1600 105mm f/4 1/10



Setting Out
2007 – page 93
15x20 *but usually smaller*
Canon 5DII 24-105 L 105mm
ISO 200 1/130" f-22

jamescraigphotography.com

Island blog: **easterislandjournal.com**

Contact me: **jcraig4357@gmail.com**

Work can be seen at: **RiverView Gallery**

224 N Washington Street
Havre de Grace, MD 21078
410-939-6401